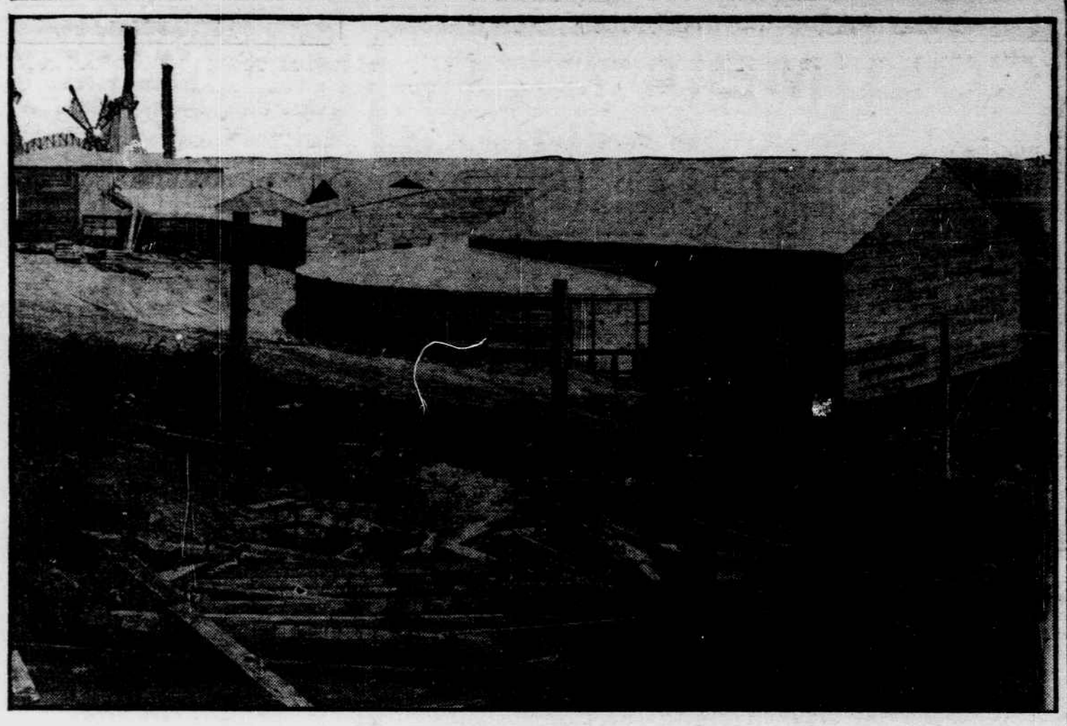


THE SCENIC RIVER, UNCOMPLETED.

CITY OF AMUSEMENT

Washington Luna Park Almost Completed.

SOME OF THE ATTRACTIONS

The Laying Hen, Scenic River, Hippodrome, Etc.

THE RECREATION GROUNDS

What is Disclosed by a Trip Along "The Trail"—Over Half a Million Dollars Expended.

Everything is in readiness, with the exception of a few finishing touches, for the opening of Washington Luna Park, at Four Mile run, on Monday, May 28. The grounds have been put in shape and the installation of the various attractions has so far progressed that Manager George E. Gill confidently declares that the opening will have no drawbacks on account of unfinished work. It is estimated that an aggregate of $375,000 has been spent in establishing the new pleasure park. Of this an immense amount went into such attractions as the chutes and the big events aside from the regular displays in the smaller buildings. The middle of last February not a thing had been done to the grounds, but now a veritable city of amusement has sprung up, and the side of the hill is dotted with picturesque structures which are said to rival the beauties of Luna at Coney Island. The park is declared to be one of the finest the south has ever known.

It seems to require a long stretch of the imagination to picture a city of elaborately designed buildings, along a broad road, set in a valley where only a few months ago there was a forest on a rugged hill. But modern methods have a sort of "get-there" about them that requires imagination to understand. When the Ingersoll forces moved in and decided to establish a park where for years people had been coming from the country just to eat their lunches under the shade of the trees, the excavators were first called into requisition. The mountain was removed when Mohamet went to it. The valley thus created formed a picturesque setting for the "city of pleasure. A broad road was laid out, now known as the "Trail," on which the attractions are located. In the rough it resembled more the opening of a stone quarry than the building of a park.

The City of Amusement.

Then the buildings began to go up—rough at first, but gradually assuming artistic shape and receiving their brilliant coats of color in turn. They are for the most part of Moorish architecture, from which there is a relief in the old colonial residence, which has been turned into a hospital and auditing office, and which has been moved two hundred feet from its original position to the place near the Scenic river which it will occupy in the future. In this building there will be a doctor and a nurse constantly on duty to attend to the wants of all comers free of charge.

Now the park buildings look the part of an extract from a fairy story, standing brown and yellow and red and white out of the green background of forest. The scene bursts suddenly into view as the cars come to the Four-Mile run station, and is as much of a surprise at first glance as its attractions are after one has entered the grounds.

One of the features of the park will be the daily band concert, twice a day, and another will be the twice-a-day performance on the hippodrome, a stage constructed large enough to accommodate the largest of circus acts. Liberati's band of fifty pieces has been engaged to open the park the week of May 28, and Philippini's band will follow June 4. On the hippodrome stage the Bessie Valdare bicycle troupe will entertain for the first week, and other attractions of equal merit will be on the stage every day during the entire season.

The grounds have been fitted up with a special view to entertaining picnic and excursion parties, the great grove in the back of the park being equipped with everything needed to make a picnic attractive.

List of the Attractions.

There are more than thirty attractions already on the grounds, and others are to be added as rapidly as possible. The list now, starting from the foot of the great "Trail" at the dining room and dancing pavilion, includes the following:

Dining hall and dancing pavilion.

The laying hen, which, when struck with a baseball, lays a hard boiled egg, which rolls down to the thrower.

Grape juice and cider, made on the spot and in full view of the patron.

The cat house, in which balls are thrown at metal cats.

Orangeade—another drinking establishment.

Photograph gallery, with a 1,200 pound automobile for posing.

Scenic river, 2,200 feet long, with ten scene houses, ranging from the tropics to the Arctic.

Trip to Rockaway in a yacht, which by a mechanical device gives every motion of a ship in a heavy sea; half a mile long.

The chutes, 273 feet high to the dome, and with a pool and lagoon holding 500,000 gallons of water.

Ice cream gardens, soda, candy, fruit-stands and mutoscope parlors.

Novelties and notions.

Palace of delusions and hall of mystery.

Japanese tea gardens, with Japanese girls in attendance.

Hot roast beef sandwiches, the beef cooked on a spit in full view.

Scenictorium—a collection of East Indian mysteries.

Egyptian palmists.

Salt water taffy and popcorn.

Tours of the world in a car; moving pictures.

Carrousel; the largest in the country.

Rifle range.

Chateau Alfonse, including foolish mirrors and cave of the winds.

Circle swing of ten cars, 100 feet high and throwing the swings out at right angle with the center, in revolving.

Roller coaster, with a speed of 180 miles an hour at its steepest run.

Checking booth, information bureau and telephone and telegraph offices.

Open air hippodrome, where free exhibitions will be given twice daily. This stage is large enough to accommodate the largest of circus acts. A free attraction.

Band stand, with a shell-shaped sounding board which throws the music in all directions. It has an arena with 2,000 free seats.

House for picnic committees, supplied with cooking ranges, kitchen, pantry, etc.

Recreation grounds, including provision for playing lawn tennis, base ball, foot ball, lacrosse, hand ball.

PART OF "THE TRAIL."

EASTERN PORTION OF THE "RIDGE" YEARS AGO

ABOUT seventy-five years ago the eastern portion of "The Ridge"—as F street from 15th street to the Capitol was once known—was fast losing claim to that designation. East of 9th street there were several branches from the direct line of the "Ridge." That portion west of Sluice run and 9th street has been spoken of in a former article in The Star. Eastward there was quite a rise in the grade, the highest point being at about 8th street.

The reservation on which the Interior Department building is located was neither wild land nor city property, but "'twixt and 'tween," for there were two or three families settled upon it, and some of it was under cultivation. Near the northwest corner of 7th and F streets was the little frame school house of James Caden, who when the land was taken for the patent office site removed to near the southwest corner of those streets. Near where are now the south portico steps a family named Golden lived in a small frame house. A family by the name of Orr long occupied a cabin near about the center of the reservation. Surrounding this family's cabin was an orchard and garden, which with the aid of a cow and chickens made the family a living. The boys of that period caused Mr. Orr much trouble by raiding his orchard and tearing down his fences. His chief difficulty, however, was as to the land.

Gen. Van Ness, who married Marcia Burns, asserted ownership and assumed to sell that portion which took in the orchard and other cultivated ground. Being dispossessed, Orr was driven to despair, and in a little time, it is said, he became a mental wreck and died. Mrs. Orr continued to live in the cabin, but she also became so helpless that a kind neighbor spent much of her time ministering to her wants. She remained on the ground until the erection of the patent office building had been commenced in 1836, and her cabin being in the way of the work, the workmen volunteered to build another for her nearby. It is stated that when President Jackson first heard of Mrs. Orr's refusal to vacate he directed her ejectment, but that being more fully informed of the situation he directed that she should be allowed to end her days on the ground.

There had been but little improvement made by the city around the reservation other than making the streets passable for vehicles and pedestrians, the ordinary brick pavement which was laid at the cost of the property holder being in front of the best improved squares.

On the south side of F street and east side of 7th such improvements could be seen, but the general government had not done its part of the paving, and the city but little more than to construct the gutters. Nor can it be said that the citizens had done much more than erect houses for homes and not for show, and many of the structures were of the plainest style of frame building, with now and then a modest brick in view. Indeed, the story-and-a-half hip roof was much in evidence, while the salt boxes set well back from the building line indicated their owners' intention to add a front building.

* * *

Prior to the utilization of the square for government purposes there lived on G street James Clephane, who owned two frame houses near 8th street; two Hoover families, John Bailey, James Kennedy and Mrs. Donoho, who kept a grocery. On 8th above G street were Benj. Oliver, Samuel Dove, Robert Allen, G. Barnhill, J. C. White and David Shoemaker. On the east side of 7th street between F and G streets were Collins' Tavern, the residence of Christian Klopfer—the large frame recently torn down; Jonathan Phillips' grocery, L. S. Beck, constable, and David Westerfield, cabinetmaker. On the south side of F street between 7th and 9th streets were George Mansfield, architect; William King, cabinetmaker; the Von Schmitts, patent agents and machinists; Mrs. Sarah Day, Mrs. Ormes, Miss Peckham's school and a family by the name of Leland. The latter were well known because of the striking likeness of two twin boys, who were continuously tricking their friends. As near alike "as peas in a pod" in features, height, weight, voice and tastes, it is said that the twins played jokes even on their parents. South on 8th street were Mrs. Ann Blanchard and W. Blair.

The general and city post offices and patent office were then occupying the Great Hotel building, which was destroyed by fire in 1835. North on 7th street was a small frame building in which a fire engine was kept on the ground floor, and in the hall above was the armory of the Washington Guards. At the southwest corner of 7th and E streets was the frame tavern long known as Hendley's, and afterward as Gibson's. This section was one of the then few important centers of the city, for most mail matter was called for at the post office. It is true there was a letter carrier, Mr. John Bailey, who, essaying to cover the town, had a conveyance, but for the delivery of mail he was entitled to a fee, and many, to save the expense, would call in person at the office.

About the center of the post office square on 7th street was a row of three-story brick buildings erected some years before by Cornelius McLean. In the twenties Joseph Anderson, first controller of the treasury; John F. Webb and Mrs. Eliza Thomas were the tenants. Subsequently Col. William Benning, Mrs. Ironsides and others lived in the row. In the forties, when the department had been established on the old site, the south house of this row became the city post office, and in the second story was the office of the first line of telegraph used.

The houses on the east side of 7th street south of F street were few and far between, and nearly all of frame. Rockendorf, a confectioner, was at the corner of E street, and C. H. Wharton, a magistrate; Nathan Smith and Edward DeKroft, a printer, were also located there.

* * *

There were a number of vacant lots along F street from 7th to 5th streets. Between 6th and 7th there were a number of residences, and it was here ten or twenty years afterward lived such people as Secretaries Seward and Wells and Senator Bright, while the patent office was represented by the commissioner, Edmund Burke, and Chief Clerk H. H. Sylvester, grandfather of Maj. Sylvester, present chief of police. Among those on the line to 6th street were Mrs. Welch, Robert Trumbull, George Sterling, Edward Murphy, A. Rodbird, R. Burch, M. Cavanaugh, L. A. Poole, J. A. Burch, J. Getchel, Judah Delano, Patrick Crowley, John H. Wade and Michael Larner, printers, and Bernard Caulfield and J. B. Martin, department clerks. On 6th street, south of F street, in a row of frames, were Mason Piggott, a well-known policeman, and M. Tarleton.

Among the improvements made a few years later was a row of brick buildings on the east side of 6th street, erected for John Boyle, chief clerk of the Navy Department. At the 5th street corner was the grocery of John Brooks, and the house of Dollie Johnson, nearby on the north side of F street, and on the south side was the recently erected chapel of Wesley M. E. congregation. Though the neighborhood was as orderly as any in the city, it cannot be said that there was an absence of influences not friendly to morals and religion.

There were a few houses immediately south of the square, and on the 5th street side at E street was the shoe shop of Zebedee Flynn, in front of whose door was a pump, and the boys were wont to torment him by singing

"Old Zebedee Flynn, old Zebedee Flynn,
He walks up the street with his toes turned in,"

in allusion to his club feet.

South of E street were Andre Giovanni, a sculptor; Charles W. Botelor and John D. Botelor, and near the corner of D street a row of small frame buildings. To the south the Wallach house had been built a short time before, and at the corner of 4½ street—now John Marshall place—was the Masonic Hall, which is yet standing. This contained besides a lodge room a hall for entertainments, and at the time mentioned a museum was conducted there.

What is now Judiciary Square—with the pension office on the northern portion and the city hall on the south—then presented anything but a lovely appearance and was known as the city hall lot. That building was quite new, and the front view was an imposing one. The full plan had not been carried out; the back walls, being of brick and perfectly blank, were not pleasant to look at. On the north side of E street, midway between 4th and 5th streets, was the jail, erected about 1804. This was a plain two-story structure, in which the jailer lived. At that time, imprisonment for debt being in vogue, he often had some of the best citizens whose only offense was inability to pay.

There is told a story of one of the debtors getting a wife and position through his imprisonment. The debtors were allowed outside during the day if they kept within the prison bounds, which were 1st, 15th and G streets and the canal. It so happened that one of the debtors and the young daughter of the prison keeper were mutually smitten, and one day they met outside and came to an understanding. She was then on her way to the "Marsh Market" for the family supplies, and while he went for a license to marry she hastily did her marketing. Meeting near a minister's residence the couple were married. As in duty bound, the debtor reported at sundown and he was introduced by the daughter as her husband.

Of course the father made the best of it and bestowed his blessing; and being loath to see his son-inlaw a prisoner, went security for his indebtedness and gave him an opportunity to square himself by securing him an appointment as constable. It is said that he proved to be a capable officer in all particulars save that he would never arrest one for debt, as he knew how it was from experience.

* * *

With the exception of some of the ground west of the city hall and about the jail, the land was comparatively level as far as G street. Through the northern portion a stream fed by springs near 6th and L and 8th and L streets entered the square near 5th and G streets and passed out near E and 4th streets, flowing southeastwardly to the Tiber near C street. It was in this stream that Mr. Baalem Burch lost his life in 1852.

Mr. Burch was a well-known carpenter and builder, residing on 14th street south of G street, and having spent the evening with his brother, Capt. Samuel Burch, near New Jersey avenue and I street, started for his home. It was just after a storm, the run was a raging torrent and the night very dark. Some days afterward the body of Mr. Burch was found near Indiana avenue and 3d street, and the belief was that he slipped from the log which was laid over the stream at 5th and G streets.

Few houses were to be seen to the north and east, that of Capt. Burch, at New Jersey avenue and I street; the homes of Nathan Cook and Henry Dawson, Mark Ferris, William Woodson, in the neighborhood of 3d and F streets, and James Eslin, near 2d and G streets, and the grocery of Mrs. Lawton, at New Jersey avenue and F street, being about all. There were the nucleus of what became English Hill, on which were the brickyards of Eslin, Wilson, Diggs and others.

Near where Trinity Episcopal Church is located, Indiana avenue and 3d street, there was a settlement caled Irish Hill, south of which there had been some brick kilns, and about 2d and B streets were some fine two-story buildings, which at one time housed some of Washington's most prominent people.

The Tiber, which crossed the avenue at 2d street, was forded near Indiana avenue, and it was not bridged permanently till 1848. Between this stream and the Capitol there were no houses save a few on Pennsylvania avenue.

JAMES CROGGON.

Steer Trained to Stalk Geese.

From the Youth's Companion.

In a number of counties lying on both sides of the Sacramento river, in the central portion of California, the farmers are greatly harassed every winter by the depredations of countless flocks of wild geese, which swarm over the broad grain fields and destroy the young, sprouting grain-stalks. Indeed, so serious has this annual invasion become that nearly all the large farms have employes who regularly patrol the fields and do nothing but keep the feathered pests on the wing.

One of the most novel blinds or stalkers ever used in that section, or any other, for the purpose of destroying the geese, is that of a Colusa farmer who lives on the bank of the Sacramento. He has a big red steer which he has trained to stalk geese. The steer walks round a flock of geese in an ever-decreasing circle, his master, armed with a repeating shotgun, walking beside him, but on the farther side from the flock.

The geese have become so used to seeing animals grazing near that they pay no attention to them; so the farmer is enabled to get within shotgun distance and pour a broadside into the flock while it is feeding on the ground, and two more shots before the birds are out of range when they rise.

This dumb hunter is held in great esteem by its owner and his family, it is needless to state, and receives the best of everything.

Berry Culture.

Red raspberries and blackberries, although botanically distinct and very different in character, are very much alike in culture. Like all members of the bramble family they succeed admirably in almost any kind of soil, provided it is well drained and at the same time capable of retaining moisture. The plants suffer from excessive moisture, and at the same time are sensitive to drought conditions, especially at the season of ripening the fruit. A cool location will bring larger and finer fruits, so a position where the plants may be protected from the scorching sun should be chosen.

The plants are propagated by suckers, which may be dug up in the fall from around the old plants and afterwards treated in the same manner as the plants of the black raspberry, storing them in a cellar or heeling them in, covering the roots well and covering the tops with some kind of a mulch.

Spring, in the middle and northern latitudes is the best time for setting out the plantation and it is a good plan to secure the plants in the fall and store them during the winter, so as to have them on hand just when things are ready for the planting. They should be set in rows five to seven feet apart, the plants two to three feet apart in the rows. The plantation should produce the crop the second season.

Green Above the Red.

From the Philadelphia Press.

"Your friend Walker is making a hard fight for his life. He's been given up several times."

"Yes, he simply won't die. I think it's because he's such an uncompromising Britisher; so bitter against the Irish, you know."

"What has that to do with it?"

"Why, he hates to think that his grave will be green above him."

THE THEATER

THERE has been no occasion for general despondency on the part of the Washington public because of the lack of diversion the past week, with a circus in town and an abundance of melodrama, comedy al fresco Shakespearean performances and vaudeville within the reach of all—who had the price. Few cities become so overgrown and blase that the coming of a regular, mammoth, three-ringed exhibition of "stupendous spectacular specialties" does not agitate the public pulse somewhat. The advent of a big circus seems to send almost as great a thrill through "the body politic" of the national capital as does an acrimonious discussion of personalities in the Senate. There is pleasure afforded, even before the great show arrives, in reading the alliterative artist's wondrously variegated effusions, printed on the show bills, and in gazing at the amazing feats performed by men and women, and animals as well—on paper. And when it does come, of course, father has to take little Willie to see the menagerie, and mother must go along to see that little Evelyn does not fall down through the slats, while still others are seen under the big tent without any excuse whatever.

* * *

But consolidation of interests has developed the spirit of independence in the circus business just the same as in other lines. Many of us waited in vain for the big street parade—that gorgeous pageant of wonders—and felt that there was something lacking when it failed to materialize. It didn't seem like the same old show, and doubtless many of the business men who could not get out to the performance felt that they had been cheated out of something that was coming to them for old times' sake. And many an aged, broken-down truck horse missed his annual opportunity to shy skittishly at the elephants and stand on his hind legs while the calliope steamed by, belching forth its blatant melodies. It was not like that in the olden days.

* * *

It is not such an extraordinary thing nowadays for versatile actors to write their own plays. The list of player folk who are providing their own vehicles for displaying their histrionic abilities is steadily becoming larger, and one is set wondering whether the occupation of those who devote their time and talents exclusively to play-writing is to be absorbed by those who are primarily interpreters of the drama. Perhaps the increase of actor-authors is to be taken as a rebuke to the exclusive playwrights for laxity in fulfilling their mission. If so, many will consider the reminder timely. Perhaps the literary activity of the actors is merely an indication that they prefer not to confine themselves to the limits of interpretation, but are ambitious for laurels in other fields. It is not the purpose here to discuss whether or not actors should make good playwrights. However, it is to be noted that a number of recent successes have been the work of players.

* * *

Miss Odette Tyler is the latest addition to the list of actor-authors. She was presented to a Washington audience in that dual role for the first time last Monday night, when her play, "A Red Carnation," was produced. The interest it created and the reception accorded the piece by large audiences during the week promise well for its popularity. Miss Tyler has certainly written a stirring melodrama. It deals with incidents of the darkest days of the French revolution, turning upon the desperate efforts of devoted followers of Queen Marie Antoinette to rescue her from prison. The piece abounds in intrigue, plot and counterplot, strategic ruses, hairbreadth escapes and exciting adventures, while running through it all is a delightful strain of sentiment. Throughout the performance the interest is maintained at a high pitch and the nerves of the auditors are kept a-tingling. There are four particularly strong characters in the piece—Elizabeth, portrayed by Miss Tyler; Jacques du Bois, played by R. D. MacLean; Andree Clavieres, played by Wilson Melrose, and Simon, played by Fuller Mellish. The highly efficient manner in which each of these roles was interpreted made them stand out with distinctness. The cast contains a number of other less important, but nevertheless interesting, roles.

"A Red Carnation" was first produced in New York last season. Originally the part of Elizabeth dominated the interest of the piece, but since its early presentation the role of Jacques du Bois has been elaborated into one of chief prominence. Melodrama appears to be coming into popular favor again both with players and with the public, and Miss Tyler's play seems to stand a good chance of success.

CREATED MANY ROLES.—Only a few actors remain whose experience goes back to that famous wonder-realm of the drama—the old Bowery Theater in New York. Of this little body none perhaps offers a more interesting personality or more varied career than Mr. W. H. Crompton, who is now associated with the Columbia Theater Company. Mr. Crompton is an American by adoption and did not enter the ranks of Thespis until after his arrival in this country. Born in Manchester, England in 1843, he was educated for a mercantile career. With plans still unsettled he came to the United States in 1860, and engaged in business in New York, but met with financial reverses. In his merchant days Mr. Crompton was considered a fine "reader," and at the suggestion of an old customer he decided to go upon the stage, securing an engagement with his old friend Milnes Levick, then manager of Barnum's Theater on Broadway.

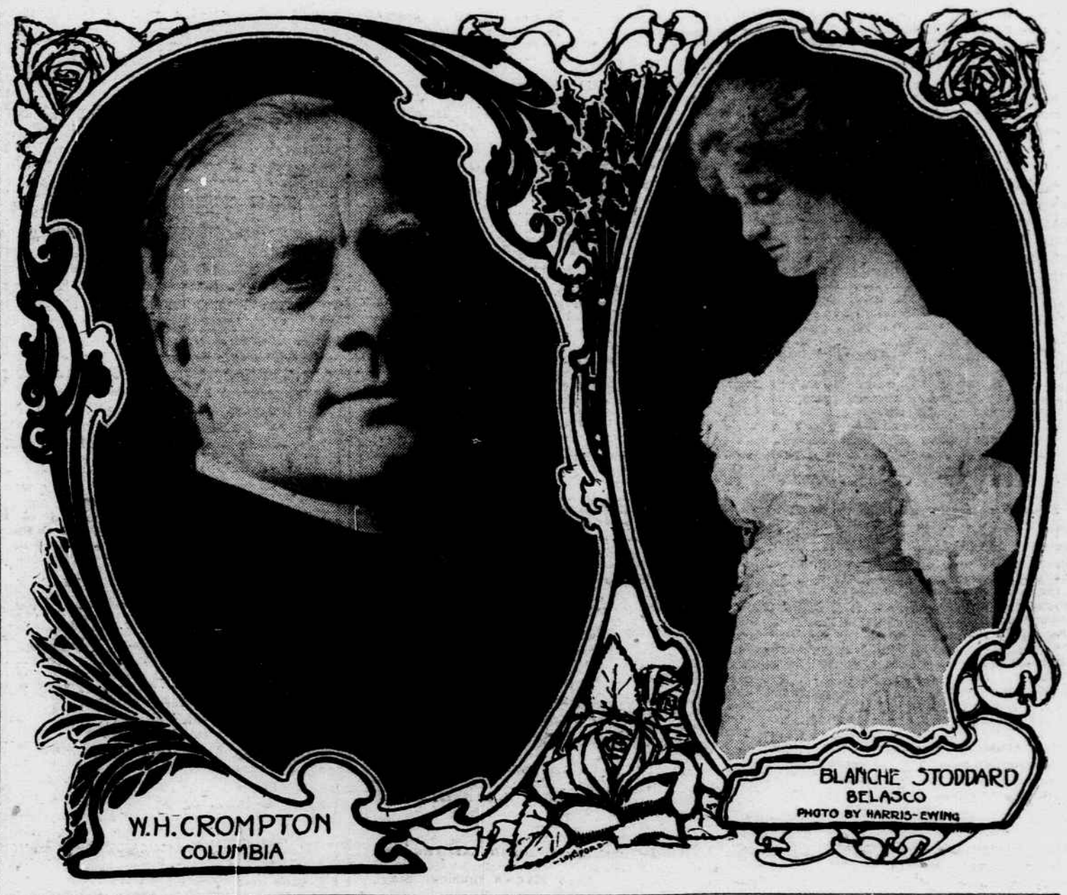
His debut upon the stage occurred there in July, 1867, when the company played two old farces—one before and the other after an exhibition by Tom Thumb and his tiny wife. This engagement lasted two weeks and the impression made by Mr. Crompton as walking gentleman was very favorable. He joined the famous old Bowery Theater Stock Company and remained there three years, from 1867 to 1869, becoming assistant stage manager. From the Bowery Theater Company he went to Pittsburg and engaged at the Pittsburg Theater, where he remained a year. While he was there the Pittsburg Opera House, which stands today, was opened and Mr. Crompton joined its stock company, appearing in the support of Charles Fechter, when he christened the house in February, 1870, with "Ruy Blas." Mr. Crompton rang up the curtain on that memorable first night of the Smoky City theater and remained a member of its stock company eight years. The management of the house continually changed, and John Ellsler was one of those who directed its fortunes. Finally Mr. Crompton's turn came and he qualified as acting manager and treasurer. But he returned to New York in 1878 for a season at the then Broadway Theater, which had previously been Wood's Museum, and later became Daly's Theater. There he suported George Edgar and Ada Cavendish, the English actress.

The season of 1880 found Mr. Crompton in the stock company of the Chicago Opera House, which he left at Christmas time to go out with James A. Herne's "Hearts of Oak," in which he appeared more than five hundred times during two years on the road. Following this engagement came one of five years for Mr. Crompton with Daniel Frohman's Madison Square Theater Company. When he went there William Gillette was serving as business manager of the theater. With this company Mr. Crompton played not only in all its New York engagements but en tour almost all over the continent.

He played the delightful old man character parts with that company in "Esmeralda," "Hazel Kirke" and "May Blossom." In the latter he created the great part of Uncle Bartlett, appearing in it alone 666 times with Georgia Cayvan. He was seen in "Hazel Kirke" over 500 times. After a season on the road with May Fortesque, the English star, Mr. Crompton engaged with Eugene Tompkins' production of the British success, "A Run of Luck," playing in the piece thirty-five weeks. Then he went with Richard Mansfield for three years, accompanying that star to England for a year, returning in 1889.

Upon his return to America he spent a season with Julia Marlowe, and was then engaged by Richard Mansfield to originate the part of the well-to-do tradesman in "Beau Brummell." After two more years with Mansfield, Mr. Crompton joined Charles Frohman's Empire Theater Stock Company, in which he created nearly all the old man characters at that theater. In 1891 Mr. Crompton created the strong character part of Andrew Knowlton in "Lost Paradise"—the first play offered by the Empire Company. In August, 1893, he created the role of Uncle Todman in "Liberty Hall." Later he created the part of Adam Cherry in "The Counselor's Wife," the part of the servant which was one of the most important roles in "Bohemia," the fine old man part in "Sowing the Wind," and was the original Clon, the dumb man in "Under the Red Robe." While with the Empire Theater Company he also originated important roles in "Brother Officers," Oscar Wilde's "Importance of Being Earnest," Henry Esmond's "The Wilderness," "The Unforseen," Lord Lackington in "Lady Rose's Daughter," Mr. Samways in "Whitewashing Julia," "John A'Dreams," and he was in the cast of "Mrs. Dane's Defense" when it closed its season with the last performance ever given in the famous old Boston Museum. After the curtain was rung down that night that noted playhouse was torn down to make way for modern office structures. Guy Standing, Charles Richman and Margaret Anglin were also in the cast on that occasion.

During the past few years Mr. Crompton has been seen as Antonio in "Much Ado About Nothing," as Polonius in "Hamlet" and in his fine portrayal of Friar Lawrence in "Romeo and Juliet" in the joint productions of Julia Marlowe and E. H. Sothern.



SHE WAS STILL A QUEEN.—Miss Blanche Stoddard, leading woman for Odette Tyler, who was seen last week as Queen Marie Antoinette in "The Red Carnation," has had a varied experience during her few seasons on the stage. Miss Stoddard believes in versatility, and for that reason she is always prepared to try a line of professional work different from that in which she is ordinarily engaged. In "Lady Huntworth's Experiment" she played the eccentric character role of Keziah, the scullery maid, with marked success, although she had never before attempted such a part, nor had she ever seen Keziah played. As leading woman for Nance O'Neil in Boston in a large repertoire, and as the creator of Kundry in the dramatic production of "Parsifal," Miss Stoddard acquired a strong admiration for Ibsen and the other great masters. But she determined to enlist the season following in a lighter form of the drama, something in which she might develop the lighter moods of her nature. By chance she learned that a company was about to be formed for the George Ade play, "Just Out of College," with Joseph Wheelock in the star part. Miss Stoddard had always been an admirer of the Indiana humorist. One day she announced her intention of applying to the management of the Ade piece for a position. Her friends declared such a step absurd, and laughed at the idea of a woman who had played in the classics deserting them for a funny piece. But Miss Stoddard was in earnest, and the following day called at the office of Mr. Frohman. She was admitted and found herself in the company of both Mr. Frohman and Mr. Ade.

The three chatted for some time. She gave the history of her career, and Mr. Ade suddenly inquired her reasons for leaving the heavier drama. Miss Stoddard hesitated, and then frankly confessed that she was tired of murder and intrigue, of stately robes and tiaras and jewels; that her one ardent desire was to be in a play where the actors and actresses laughed themselves and made other people laugh. She wanted to be jolly, with jolly characters around her, and of course an Ade comedy would be funny. She didn't care how funny the role was. For once in her life she wished to have a rollicking part. She assured them that she might not impress them as a comedienne, but her long apprenticeship with problem plays and tragedies had taught her that it was comedy to which she would be better suited.

Mr. Frohman and Mr. Ade listened attentively and then told her she would hear from them in case they wanted to engage her. A few days afterward Miss Stoddard received a letter from Mr. Frohman asking her to call. She did so, and was engaged for the role of the typewriter. Miss Stoddard knew nothing whatever about the part, but the idea of being a typewriter appealed to her. It was such a refreshing novelty after the duchesses and queens of her former years.

"How delightful to be a typewriter. At last I can be funny," she thought. Three days later Mr. Ade called her aside at rehearsal in order to give her some instructions about her role.

"How shall I play her, Mr. Ade?" asked the actress.

"Have you ever played a queen?" inquired the author.

"Have I! Oh, have I!" murmured Miss Stoddard. "If you only knew how many times. You see, that's the reason I want to be with you. I am sick of queens, and would much rather be a typewriter."

"But," said Mr. Ade, "this typewriter must be played like a queen. That's the reason I engaged you. You look the part, you know. You have the air. Make your typewriter as haughty and aristocratic as possible. Let her be queenly in every respect."

"But, oh, Mr. Ade," protested the actress. "If I had only known? Am I not going to laugh at all?"

"As a special concession you may smile once near the close of the last act," answered the playwright.

"Oh," protested Miss Stoddard, "just one smile, and I so much wanted to laugh."

"Well, at least you won't have to cry," said Mr. Ade, consolingly.

Those who saw Miss Stoddard several weeks ago in "Just Out of College" can testify that her typewriter was queenly. Mr. Ade was so pleased with her interpretation that he wrote her a letter which she prizes highly, saying that she surpassed even his conception of the role, and he apologized for having been obliged to make her a queen so much against her will. He assured her that next time she shall have all the laughs in the play.

Coming Attractions.

Columbia Theater.

Tomorrow night Mr. Guy Standing and the Columbia Theater Company will enter upon the fourth week of their season with a revival of R. C. Carton's "Liberty Hall," which promises to be rendered notable by the reappearance of W. H. Crompton in the quaint role of the bookseller, which he created nearly fourteen years ago. The story tells the dramatic history of two young girls, Blanche and Amy Chilworth, who by the death of their father are left penniless. They have dwelt in a fine old English hall, but this and the entire estate have become the property of a cousin who has been traveling in India, and is supposed to cherish an intention of remaining there indefinitely. A mysterious visitor calls upon the sisters, claiming to be the accredited agent of their cousin, and invites them to remain at the hall and regard it as their home. Blanche, the proud elder sister, declines the offer and accepts a home for herself and sister with their humble but kindly old uncle, William Todman, a Bloomsbury bookseller. The change from their former luxurious home to his humble domicile is a severe trial. At the bookseller's there is a lodger who poses as a commercial traveler, but who is really the heir of Chilworth. He falls in love with his cousin Blanche, but conceals his identity. The lovers are constantly thrown together, however, and the stranger dominates Blanche's life with his influence. The younger sister loves the Hon. Gerald Harringay, who prevails upon her to consent to elope, but the scheme is thwarted by Chilworth, who is misunderstood by Blanche for his part in the affair.

Belasco Theater.

The Odette Tyler Company will be seen this week in a play altogether different from the romantic historical drama, "The Red Carnation." "The Cowboy and the Lady," which will be the attraction at the Belasco this week, is a delightful comedy drama by Clyde Fitch. It has been pro-